THE COLLECTOR

NO.22

DAN
ADKINS-1971

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THE PROS

1 ...IN A SERIES OF PROFESSIONAL ARTIST AUTOBIOGRAPHIES

This issue: MR. C. C. BECK

BIRTHDATE: Too far back; let's say near the turn of the century

BIRTHPLACE: A little town in Minnesota named Zumbrota

HOBBIES: Playing Classic Guitar and Hammond organ

COMICS ILLUSTRATED: Ibis the Invincible, Spy-smasher, Captain Marvel, Fatman

WHEN BEGAN AS ARTIST: At age two (drawing on the wall in crayola)

WHAT DOING NOW: Drawing painting, writing. Mak-ing artist's renderings of architect's plans; making lay-outs for designers; making mechanicals for printers; mak-ing ads for merchants; mak-ing articles for clients. In short: doing for all these people what they can't do themselves, sit down & make a diagram of what they want but can't express

C. C. BECK 1970

ARTISTS THIS ISSUE: Dan Adkins, Joe Sinnott, C.C. Beck, John G. Fantucchio, Ed Romero, Don Newton, John Clark, Skip Olson, John A. Richardson, Bruce Miller, Jim Jones, Don Rosa, Alan Hanley, Earl Blair, R. Emberlin

WRITERS: C.C. Beck, Bill G. Wilson, Gary Groth, John Clark, Bruce Hamilton, Jim Jones and Rich Fay

[artists listed in order of appearance]

EDITOR & PUBLISHER

BILL G. WILSON

editorial

I don't really have much to say this time around, so this small amount of space may be a blessing in disguise.

First of all: an explanation. #1: Don Newton does NOT have a centerspread in this issue. After discovering Skip Olson's talent at art, Don consented to postpone his centerspread until a later issue so that we could print Skip's fine centerspread & introduce him to fandom. #2: When it came right down to finishing the layouts, there just wasn't enough room for Ralph Alfonso's fiction piece, "The Second Candle". Hopefully we'll be able to print it in issue #23.

What are your opinions of this, the first issue of the NEW 1971 COLLECTOR? What do you think of our new feature, "The Pros" (which, we hope, will appear EACH and EVERY issue)?

This issue, because of all the material we jammed into it, is 28 pages, with the NEWSFLASHES sheet making it 30. This is more pages than what we had planned on for this and future issues, so most future issues will be 24 pages + NEWSFLASHES only when necessary.

Although the past few issues haven't had much of a letter column, WE WANT GOOD LETTERS OF COMMENT (and GOOD doesn't mean one of PRAISE) about TC, comics, fandom, and you-name-it. We're going to try to provide space for a letter column each issue, & I mean a REAL letter column. Since I'm out of room.---PEACE

METRO CON REPORT '70 BY GARY GROTH

The 1970 Metro Comicon took place at the Crystal City Mariott (on the outskirts of Washington, D.C.) on August 21st and 22nd. This was the first time I had ever chaired or sponsored a comicon, and as a result I was a bit nervous; wondering how many fans would show up, hoping to keep on schedule, etc.

I arrived at the Mariott at about 7:30 AM on the 21st with two co-chairmen, Mike Catron & Jim Stewart. We ascended the stairs and walked through the convention halls making sure everything was set up right. After a quick check, we all got started setting up the exhibits, registration desk and dealer-by-proxy table (which the convention staff was handling).I set up the registration desk, with some help from Jim, and Mike set up the dealer-by-proxy tables.At about 8:30 I had just finished setting up the art exhibit, which at this time consisted of about 10 large tables and 4 eisels.(I had several tables & eisels "bare" but hoped to fill them with art by John Fantucchio, Steve Hickman, & Berni Wrightson when the 3 aforementioned pros came).

We opened the doors 20 minutes early,since all the dealers were set up and raring to go & we were through setting up the equipment. By 9:00 there were about 50 fans milling around the dealer room,looking at the art exhibit,trading and just plain rapping. John Fantucchio came with several beautiful matted paintings & filled about 6 eisels. John's work was absolute-ly dazzling and added color to the exhibit.

The 1st event of the day was the KEYNOTE SPEECH by Sal Buscema, which was scheduled to be given at 10:15. By this time, Berni Wrightson,Mike Kaluta,Alan Weiss,Bob Kline, and Sal Buscema were at the con. At 10:30 Sal stepped up to the podium and began his speech. Sal talk-ed freely to the fans about the industry, the look of comics today,& how most "adults" feel a-bout comics. Sal talked about the relevancy & maturity of the comic book, and also delved into ACBA (Academy of Book Arts), it's accomplish-ments, it's achievements and what it plans on doing in the future.

After the Keynote Speech, Sal conducted a long question and answer period with the fans. About 20 questions were asked. I'll only hit on a couple. Several questions were asked about ACBA. Sal explained that ACBA will be giving out its own awards and there is a possibility that the presentation could be televised. Asked whether or not the superhero was dying out, Sal re-plied that even though the superhero is in a "lag", there will always be a new wave of kids coming up to read them. The problem is, keeping the superhero books on a higher level and still maintain the selling power they must have to stay in business.

The question & answer period ended a few minutes before noon; the luncheon was supposed to take place at 12:30, but since the Keynote Speech ran overtime, I had the luncheon begin at about 10 min. to 1. Everyone was hungry when they entered the luncheon room, & by the time Marvin Wolfman got through with his introduction of Guests of Honor, Berni Wrightson & Mike Kaluta, everyone was starving! Marv's introduction was the best I've ver heard at any con!

After everyone ate their strip sirloin steak (which was the best con luncheon I've ever eaten anywhere!) the session was turned into a question and answer period, conducted by Marv Wolfman. Berni and Mike discussed Web of Horror, Edgar Rice Burroughs, Conan, King Kull, Marv Wolfman, Marvel, DC and many other topics: Web of Horror folded because of lack of good distribution; Berni enjoys doing Sword & Sorcery story better than any other type; Mike's "pet" story-line is fairy tales; Marv gave the lowdown on what's happening at DC. It was still going strong when I had to cut it short at 2:30.

Sal Buscema's chalk-talk, originally scheduled at 3:00 PM was moved up to 3:45 to allow the fans more time to browse around the dealer's room and look at the exhibits. Sal opened the demonstration by telling the fans to just ask any question they might have while he drew on the eisels. The first character he drew was the Hulk. He first took a light pencil, and drew short, blunt strokes. He then took a pencil with a softer lead and went over his previous pencil lines, tightening them up. A thick magic marker was used to "ink" the drawing and fill in the blacks. Sal went over this figure with a thinner magic marker to put in finer lines. He asked the audience who they'd want him to draw next. A thousand different characters' names echoed from the fans; Sal chose the Silver Surfer. Following the same technique, Sal explained that the Surfer was a little more difficult to draw because he is to be portrayed as a sleek, graceful, almost god-like character instead of being big, broad, & "bulky" like the Hulk. Finally, Sal drew a head shot of THOR. After he finished, there was an overwhelming applause from the audience. These sketches were going to be sold later that night at AUCTION I.

AUCTION I began at about 6:30 that night, and continued on for an hour and a half. Everything imaginable was auctioned off! The first part of this auction was to be for the CHILDREN'S HOSPITAL in Washington, D.C. All proceeds went to this worthy charitable organization. We managed to bring in over $]50 from donated pieces of artwork for the hospital. Some beautiful artwork from Berni Wright-son, Joe Sinnott, Mike Kaluta, Al Capp (a daily "Lil Abner"), Chester Gould (an original, unpublished watercolor of Dick Tracy autographed to "Dick"(?)), Sal Buscema, and more. Other works, comics, etc. were auctioned off at the latter end of the auction to bring in some much-needed bread for the convention.

The Sword & Sorcery panel was postponed 'til the next day because of the auction running overtime. One of the most exciting events began at 9:]5 PM: our sensational film showing. You would have had to be there to believe it! First we showed a silent 8MM S-F movie, with dubbed-in sound effects and voices by John Fantucchio and Martin Greim. Next was the first chapter of the 6 chapter Batman serial of the forties. After about the middle of the second chapter, Marty's voice was getting hoarse, and by the middle of the third chapter, the film began to melt in the projector. After 15 minutes of fiddling around with it,the Metro Con's famed film showing was "cancelled". 11:00 that night the convention halls closed down.

The three of us (Mike, Jim, and myself) were at the Mariott bright and early Sunday morning; we checked everything out and made sure the facilities were ready for the fans. They started pouring in at 9:00 AM. The excitement and enthusiasm vibrated throughout the con halls. The S&S panel was scheduled to start at 10:00. Something was wrong as Berni Wrightson and Mike Kaluta, two of the panelists, did not yet even show up at the con. I rung their rooms to find out that I woke them out of a sound sleep. As it came out, Berni, Mike and Alan Weiss were Washington that night and their car had broken down. To make a lonnnng story short, after much hassel with gas station mechanics, torrents of rain, etc. they all finally hopped into a cab and arrived at the Mariott at 5:00 AM that morning! After eating breakfast, Berni (panel moderator) and Mike came in & got the panel together. [Panel members were: Bob Kline, Dave Cockrum, Berni Wrightson, Steve Hickman, and Mike Kaluta. Berni handed the mike to each panel member asking them to give their views on S&S.]

After individual statements were made, questions were taken from the audience. Conan was discussed; Marvel's ver-sion in particular. Steve Hickman felt that Robert Howard WAS S&S, and that the Conan of Marvel would be poor if they couldn't break from the code and adhere more to the novels. Berni felt that the mood had more to do with S&S than the muscle did, and was disappointed that Marvel didn't feel the same way. He also felt that if it's used well, color is better than b&w when dealing with S&S. The panel went on for over an hour and was certainly a highlight of the con!

The next panel discussion was one of the finest and most entertaining panels that I've ever had the pleasure of attending at ANY convention. "Comic Books: Past, Present, & Future", moderated by John Fantucchio. As a prologue to the panel, John prepared a short lecture including demonstrating charts. John talked about the birth of comics and moved onto the 30s, 40s, 50s, 60s and into 1970, uncovering charts as he went along to further illustrate his lecture. The panel exhibit was made up of 7 charts, each about 30" long and 3' high. John's last statement was, "What does the future hold for comics, and how will the comics code figure into the medium?" The last chart uncovered read "THIS TOPIC NOW OPEN FOR DISCUSSION". And that it was.

After a brief intermission, the panel began. Panel mem-bers were: John G. Fantucchio (moderator), Sal Buscema, Marvin Wolfman, Berni Wrightson, Dave Cockrum, Martin Greim and Holly Langhorn (Holly is the owner of an antique shop which deals in comics). This panel raged on for over 2 hrs! The main topics of conversation were the price of comic mag-azines, distributing problems, the comics code, and what the look of comics today should be like. I think you can just imagine what it was like!

The FANDOM PANEL; scheduled as the last panel of the con, had to be cancelled. It was already past 4:00 when the panel on comics ended. After the judging of the Amateur Art Contest *[Note: The judges were John Fantucchio and Bob Kline, and the prizes were: 1st, a Superman oil painting by Don Newton; 2nd, a 2'x3' John Fantucchio colored pencil sketch of his character (introduced in TC#13); & 2 3rd place illustrations by Bob Kline]* the second Auction began. This was the auction in which the con had to bring in enough money to break even! If enough money wasn't brought in a 2nd Metro Con would be doubtful. After 15minutes of auctioning old comics, original fan art and various sundry items, Berni Wrightson, who I think saw pity of me and the audience who had to put up with my poor auctioneering,offered to take over. Berni handled it much better than I, and the prices he got were also much better. Artwork by Dave Cockrum, Al Grinage, Jay Mike, John Adkins Richardson, and other pros and fans were auctioned off. After the piles & stacks were auctioned off, Berni began to dig into his OWN PORTFOLIO for work to auction off. I think Berni must have contributed 10 pieces of original, unpublished artwork just to help (or should I say 'save') the Metro Con! After this, Marving Wolfman and Alan Weiss took over the auctioneering. Marv and Al auctioned off an hour and a half of Berni's time! At first, it was to be just an hour of his time, but eventually "graduated" to an hour and a half. The bidding raged to $130.00! There were two main forces opposing each other in this auction - Martin Greim, and a half a dozen fans who pooled their money together to bid against him. It turned out that both Martin AND the army of fans bidding against him would BOTH win the hour and a half of Berni's time. So, 3 hours of his time were auctioned off for $260.00! This is essentially what brought the Metro Con out of the red, and almost-into-the-black. I'm quite happy to say that there will be another Metro Con this year ---[see NEWSFLASHES this issue--Bill W.!!!!

LETTERS

TOM FAGAN "Congratulations on Collector 21. A superlative issue! It arrived as an unexpected Christmas present and added to the holiday fun."

JOHN FANTUCCHIO "Possibly the best laid-out issue to date! Your use of light and dark were very good. Buster Crabbe ((illustration on page 2---Ed.)) reproduced perfectly. Really enjoyed your interview with Mason; I really feel he's going to go places-perhaps not in the comic field, but illustrating men's fashions, say in Esquire; he seems to be a natural for it. The photographs came out pretty good- a wee bit dark, perhaps. I really dig your idea of NEWSFLASHES - although I think a colored paper would be more appropriate - say yellow with red ink, or pink qith dark blue ink. Joe Sinnott did a grand job of inking in that Daredevil. Newton's brush add-ed a bit of dash and a touch of splendor to your cataclysmic creation! The Plasticman full page illo by Don Rosa was very well done; the Plasticman review was pretty good. One thing that bugs me - on page 20 - is your double typing - for example: WRITER-ARTIST; it really detracts from the story, and it gives me the feeling of dou-ble vision; I think a bolder typeface would be better,al-though your spot illo of Plasticman and choice of letter-ing there was excellent. Tom Sutton's drawing of Sinar was very good. Overall- a very nice issue!"

ALAN LIGHT "#21 was your finest issue yet, no doubt at all! The fine paper is just that...fine. All art was above average (well above) and writing was, overall, very good, too! The interview with Mickey Mason was well-done, even though he's not that well-known in fandom yet. He can really do great work, can't he? And, for once a fan interview had photos of the person interviewed, which is my main complaint on other fan interviews.Photos always help ("picture worth a thousand words...") if they are possible. DT by DV for TC on JK was pretty good. (OK, Light, quite getting silly!) Page 8 had marvelous idea of layout on it!...You'll have to run some to beat #21!

NEWTON

A REPORT BY BRUCE HAMILTON, CHAIRMAN & JOHN CLARK

ILLUSTRATIONS BY SKIP OLSON & JOHN CLARK

PHOENIX CON '70

I'm sure most everyone who was aware of the first of what Arizonians hope to be an annual convention know that Thanksgiving weekend at the Scottsdale Ramada Inn for three days the typical wheeling and dealing only known when comic book collectors converge on one location, is also aware that the Phoenix Con for 1970 was a success. Over 150 attended.

Reading about regional cons can be a drag. Especially several months after the fact. But we have an interesting af -terthought: the PRE-con publicity. I doubt, personally, if any regional con---or any national con, either, for that matter, by a proportionate comparison---has EVER generated the statewide publicity the Arizona collectors were able to promote for this one. And it wasn't that difficult. We found all media quite willing to cooperate.

We know of at least seven newspapers, including one in Arizona's other major city, Tucson, that gave space to the con. This included news coverage before and during, complete, in most cases, with photographs--and the top of page one in the Scottsdale daily--an entire column devoted to the subject of the city's most widely-read columnist in the big Phoenix daily. It was even one of the subject's of another major paper's political cartoonist!

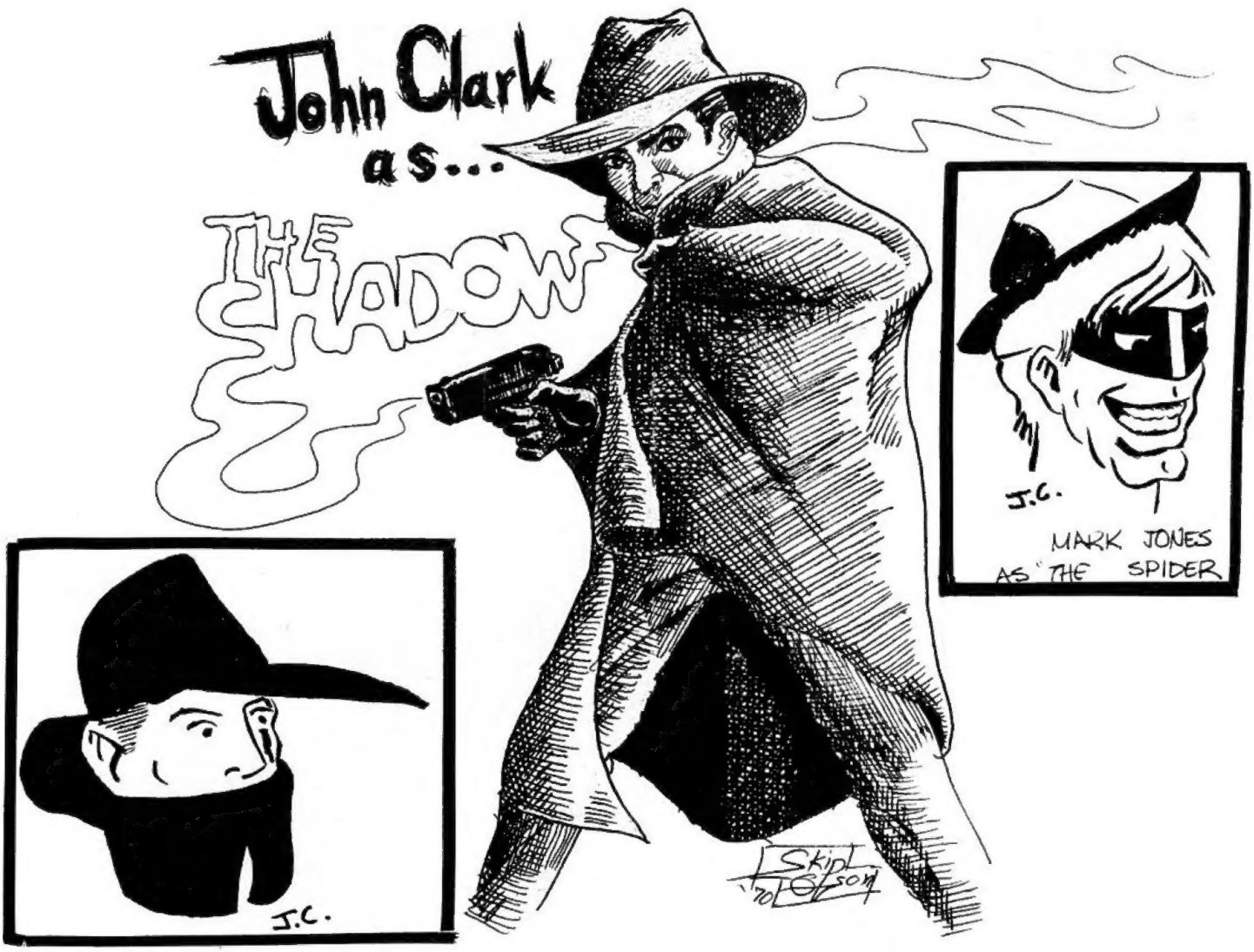
Beginning eight days in advance we appeared on morning, afternoon, and prime-time evening television shows and newscasts, an average of two or three times a day. We were on every television station in the Valley of the Sun,includ- ing the University's educational TV. Television news also covered the con at the site.

There are over 30 radio stations in the Valley alone, and we know of nearly half that ran public service announce- ments for a weeks in advance.

In addition to all this, we also had:a giant 50-foot billboard at one of the business intersections near downtown Phoenix;a prominent seven-foot glass display case in the main entrance of the public library;statewide radio, televi- sion, and newspaper wire service coverage by both United Press International and Associated Press; and on the Saturday morning of the con, an on-stage appearance in a theatre packed with kids, it was the Flash and the Shadow (see illustra -tions) and--Holy Moley!--in costume, cape and go-go boots (private joke) the "retired" Captain Marvel of old (Don New- ton).

The only thing that didn't cooperate was the weather. And that never happens in November in Arizona. But it did this time. Next time we're thinking of holding it in June and if it's cold again I'll cut my throat.

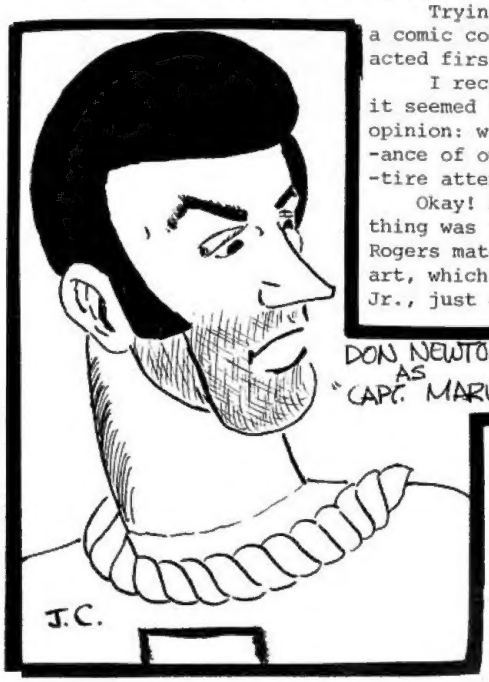
BRUCE HAMILTON, CHAIRMAN



Well, Arizona fandom has had its first comicon! It really wasn't much, but it was enough for a start, and I don't think there are very many attendants, either local or out-of-state, who would doubt its success.

It all started simply enough. Don Newton, Bruce Hamilton, and myself met one night, at Don's house, to view a hor -ror movie. We threaded the film through a projector (which Bruce had brought along), which promptly ate the film!

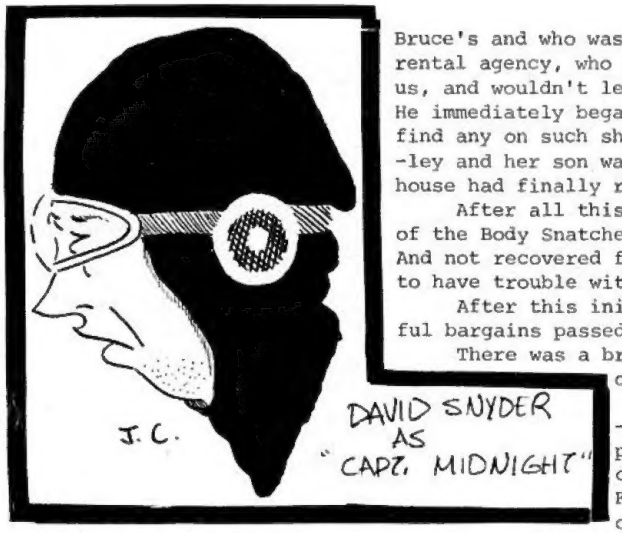
Trying to relieve our minds of this little fiasco, Bruce stated "Why don't we have a comic convention here in Phoenix?" Well, why not? We decided we would! Bruce, as usual acted first and placed ads in the RBCC and Stan's Weekly Express.



I recall talking with Bruce at the time, and it seemed that all of Ariz. fandom was of the same opinion: w- couldn't possibly accomodate an attend -ance of over 300. We needn't have worried. The en -tire attendance was just slightly over 150.

Okay! Everything was now on the road. Every- thing was just fine! We had a nice display of Buck Rogers material including original Dick Calkins art, which was kindly loaned to us by Dick Calkins Jr., just on our word that we'd try to take good care of it. We were going to have auctions, and we were going to have a film showing! Everything had to go perfectly, right? Well, not quite! We didn't have any place to show the films in!The con hotel which had previously promised us a room to show them in, suddenly decided that we couldn't have that room---or any oth- er!

Well, we finally managed to get the use of the community room in a nearby bank. GREAT! We had a room to show films in! Too bad we didn't have any films! Shirley Porter of Tuscon, a friend of



Bruce's and who was to have picked up the films, called in to announce that the film rental agency, who was supposed to supply the films, said that they had never heard of us, and wouldn't let us have any films! At all!Well, let me tell you, Bruce went crazy! He immediately began scouring the city for replacements. Needless to say he couldn't find any on such short notice (barely half a day). Just as matters looked blackest,Shir-ley and her son walked into the convention room with the films! It seems the supply house had finally remembered us at the last minute.

After all this, the films were shown on schedule! The features included "Invasion of the Body Snatchers" and Rich Corben's "Neverwhere". ("Neverwhere" was promptly lost! And not recovered for nearly 24 hours! You may be thinking by now that we always seem to have trouble with the films we handle...You're right!

After this initial defeat, things went smoothly. As usual, there were some wonderful bargains passed up at the auctions.

There was a brief encounter with the hotel management, who objected to the display of Underground Comix (this problem was quickly resolved, though.).

The costume party went superbly, with half as many costumes present as in one big eastern con last year. I went as the Shadow, and promptly ran away with the prize for best costume (fortunately,no one caught me!). Other costumes included Capt. Marvel (Don Newton), the Flash (David Lee), the Joker (Bruce Hamilton), and many others, some of whom will probably never forgive me for the caricatures which accompany this article.

Skip Olson, a teriffic local talent and close friend of mine, won in both color and black & white catagories in the art contest. And, I hasten to add, that was by popular vote.

All facets of comics fandom, from recent to golden age, from fanzines to underground comix, were represented on the dealers' tables. Nearly all dealers, including Larry Bigman and Bud Plant, were satisfied with sales, and said that they would return should we ever have a second con.

Do we plan to have another con, you wonder? Well, I have it from a very good source that there will be a second con.

I'd like to take time out to personally thank every fan in Arizona and out-of-state who attended, thereby making this con the success it was. And, I'd like to especially thank Bruce Hamilton,who started and ended this con carrying every responsibility there was upon his own shoulders, and, without whom I doubt if there ever would have been a Phoenixcon!

JOHN CLARK

a conversation between BRUCE MILLER & DAN ADKINS

Tapes edited by DAN L. ADKINS

BRUCE MILLER: Eighteen years old, tall, good-look-ing, sharp, clean cut, and all a-round boy wonder. Sold his first comic book pencil job while still seventeen. Art coming up in pro mag-azines: NIGHTMARE and PSYCHO. Fan art coming up in FANTASTIC FANZINE, COMIC AND THE CRYPT, THE COLLECTOR, etc.

DAN L. ADKINS: Thirty-three-year-old dirtybook col-lector, swipe expert, and world's greatest comic book inker, outside of Joe Sinnott, Tom Palmer, Dick Giordano, etc. Has worked on roughly a hun-dred comics and it looked like he worked on them roughly. Faked his way through another two hundred illustrations for nearly a doz-en science fiction magazines and painted a-bout that number of paintings for pro maga-zines. Still, he's not all that bad... just ask his mother. Be sure to duck when you bring his name up...he owes her money.

CONVERSATION TAKES PLACE IN DECEMBER, 1970.

MILLER: Hi, Adkins.
ADKINS: Shut the damn door, Miller! And lock it...before Chris gets in here.
MILLER: Oh yeah, the kid...I forgot.
CHRIS: Hi, Bruce.
MILLER: Hi, Chris...see you later, Chris.
CHRIS: Let me in Bruce. Let me in! Let me in!
MILLER: I think your kid wants in...
ADKINS: Yeah...You ready to work? These pages need erased and you can put the zips on them. And I did the rough layouts for Sol's story, the Frankenstein thing. You can take that home and pencil it there. Okay?
MILLER: Sure...fine. You get any new fanzines or comics or maybe a Playboy?

BRUCE MILLER

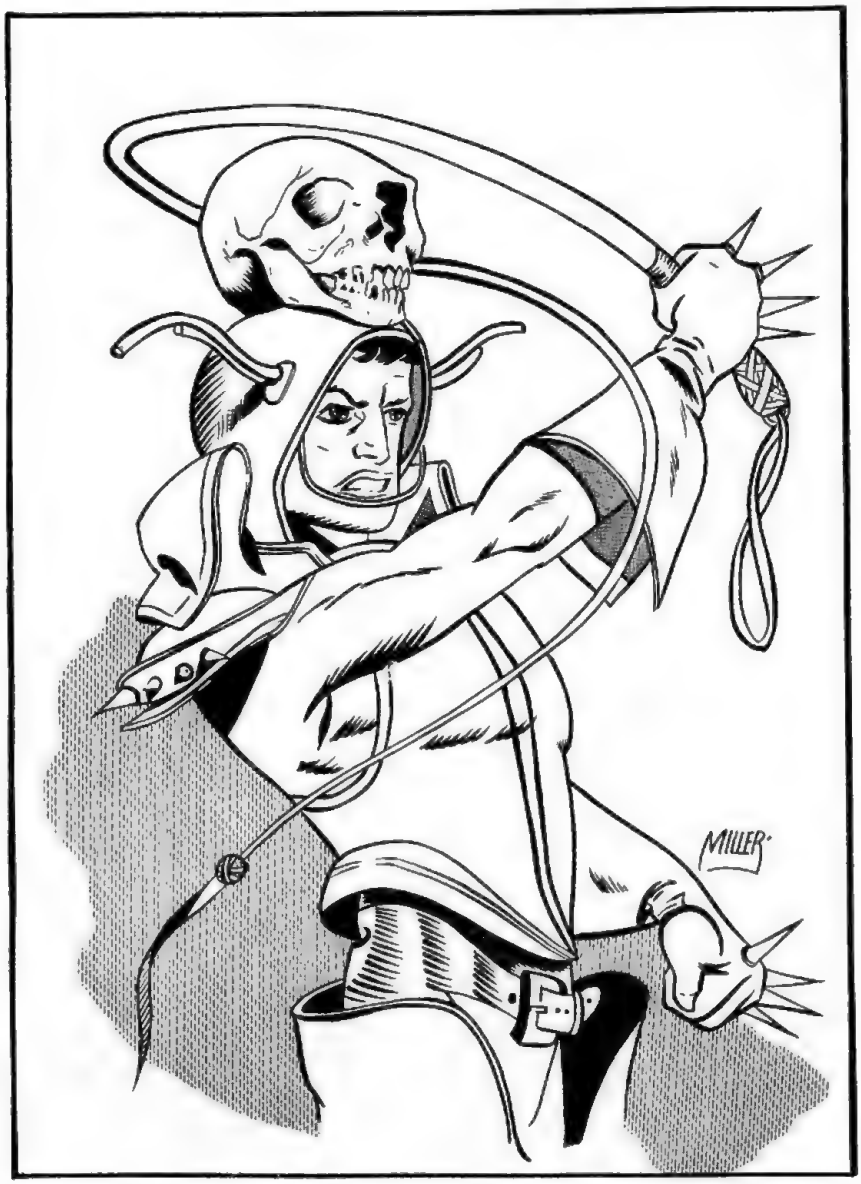
DAN ADKINS and son CHRIS with an array of paintings

ADKINS: I'll show you some things later. Right now, let's get these pages ready for the mail. I have a page to ink yet and we only have a cou-ple of hours.
MILLER: Where's my board?
ADKINS: Over there, behind the big illustration boards.
MILLER: Got it. You ever going to finish this six-foot painting?
ADKINS: I'll get to it in March...
MILLER: You've been messing around with it for 3 months
ADKINS: So? What's another three months?
MILLER: Just asking, Adkins...just asking.
ADKINS: How would you like to work all day at a steady job, do comics in the evenings and weekends, plus do church illustrations, paint covers, knock out fanzine art, and do...
MILLER: I was just asking!
ADKINS: Okay! Okay! How do you want your music, loud or soft?
MILLER: Play some of the Elvis live stuff. Say, where's the X-acto knife?
ADKINS: It's in your hand, Miller...
MILLER: Oh...oh! How about that?
ADKINS: Bruce?
MILLER: Hmmmm?
ADKINS: Don't cut yourself...
MILLER: Up yours, Adkins!

TWO HOURS LATER: LOOKING OVER FANZINES AND COMICS.

ADKINS: Hey, look at this Gilbert stuff...and Fabian! Nice, huh?
MILLER: Yeah...how old is this Fabian?
ADKINS: Around forty or so. He's an engineer or some-thing...Maybe a draftsman...an engineer, I think. He got interested in art about three years ago. You saw the stuff he did for the first issue of OUTLET didn't you?
MILLER: Yeah, when are you going to publish that?
ADKINS: I don't know for sure. Maybe I'll get it rea-dy by the end of the year. Money, time, and all that.
MILLER: You going to become another Steranko?
ADKINS: No, nothing like that. I just want to publish a few things. You saw the old SATA's didn't you?
MILLER: Sure.
ADKINS: Well, I just want to mess around like that... but on a larger scale. I'm still not sure its worth the time and effort, but there's only one way to find out...publish.
MILLER: Hey, you want to hear something funny?
ADKINS: Huh? What've you got?
MILLER: An interview. ALL DYNAMIC interviewing some guy named Jim Pinkoski. Dig this..."Eventual-ly I will try to improve comics: when I go to work for them. I'll have to wait 'til then, see what there is that I feel needs changing."
ADKINS: He ain't going to change me! Who in the hell is this?
MILLER: Jim Pinkoski...
ADKINS: Let me see that..."There are the basic things you can't change, but by just doing my art the way I will, that alone will bring a big change."

MILLER: The kid has a lot of guts
ADKINS: The kid has a lot of mouth, Miller. Look, he can draw almost as good as you.
MILLER: Hmmm, he's not bad. Of course, he's not as good as I am...
ADKINS: Of course. No one is as good as our eighteen-year-old boy wonder.
MILLER: How would you like a fat lip, Adkins?
ADKINS: Ah yes, you are bigger than me aren't you? Want to arm wrestle?
MILLER: No, thanks, you strong, skinny freak!
ADKINS: You want to know how I got such a strong right hand?
MILLER: I know, playing with...
ADKINS: Now Miller! I meant pushups!
MILLER: Anyway, this guy isn't as good as Black, or Buckler, or Newton, or Fantucchio, or...
ADKINS: Fabian or Gilbert...
MILLER: Yeah...got a lot of guts.
ADKINS: Mouth, Miller, mouth...
MILLER: Say, what if he did?
ADKINS: Did what?
MILLER: Change the whole field. Ouch! Damn! That hurt Adkins!
ADKINS: You can change the whole field! Where's the tape?
MILLER: On the...no, over there...under that zip-a-tone.
ADKINS: Let's get back to work. We haven't t-me to screw around with these fanzines. We is pros kid! We have our duty to carry out for God, country,& Mom's apple pie!
MILLER: Right! Up yours Pinkoski...eat your little heart out!



THREE HOURS LATER: TODAY'S JOB IS OUT IN THE MAIL AND MILLER AND ADKINS HAVE JUST FINISHED LISTENING TO ROCK AND ROLL MUSIC WITH THE LIGHTS OUT, THE SOUND SCREAMING AT THEM FROM TEN SPEAKERS.

MILLER: Oh, wow, man! Talk about taking a trip!
ADKINS: You said it! Who needs pills? Man do I love music!
MILLER: I've got to go man...school tomorrow.
ADKINS: Yeah, work for me. Have to do about fifteen drawings for this Washington State plate. Damn!
MILLER: What...
ADKINS: I just knocked over my damn coke...right in my lap!Son of ...that's cold!
MILLER: You're getting old and feeble Adkins.
ADKINS: I'm getting cold you know what, that's what I'm doing. Excuse me, son, I'm going to the bathroom.
MILLER: Want me to hold your hand?
ADKINS: You know what you can hold, Miller!
MILLER: Hey, I want to borrow some western swipes!
ADKINS: In the files...under cowboys!
MILLER: Let's see, Ah...that Adkins has enough junk here to start a library of his own!
ADKINS: You know, I should stop smoking and drinking all this coke. Find what you want?
MILLER: Yeah, plenty. Thanks.
ADKINS: Miller? Go home.
MILLER: Okay. See you tomorrow old man.

THREE WEEKS LATER: MILLER HAS PENCILED HIS FRANKENSTEIN STORY, SENT IT TO NEW YORK TO BE LETTERED AND EDITED, & HAS IT READY FOR ADKINS TO INK.

ADKINS: This is really great, the way you have ol' Frankenstein walking...all stiff-legged... arms out like that. Really nice, Bruce.
MILLER: Boy wonder, that's me..you'll notice that Sol didn't ask me to change anything...all the pencilling was okay. Not like some people I know!
ADKINS: Okay, so Sol made me pencil about half of PRESSED FOR TIME over...I'm a lousy story teller. All those beautiful swipes...erased! Oh God, the pain! The...You know, that must have been my most original job. Only about five swipes left in the whole darn thing. Terrible...
MILLER: You see the Neal Adams swipes in COMIC CRUSADER?
ADKINS: Big deal! I saw him take from Buscema, Spanish comics...who cares? He does so much work.. really amazing how much he turns out. And it's so damn good! The fink! So who cares if he feels like taking a few swipes. He's really great!The thing that got me in that

article was the fact that some kid thought Neal made more money than Jack Kirby just because Neal does some advertising stuff now & then. Jack Kirby probably makes more loot a year than any other artist, in comics, that is...advertising or no advertising! Kirby must draw with both hands!

MILLER: What's Neal do in advertising ? I've never seen any of his stuff.

ADKINS: I know he does film slides. I think he did at least 1 billboard...and I believe he does educational type comics. What he did before he got so wrapped up in comics...I don't know, though I've read some things...can't remember what.

MILLER: He's no Bob Peak though, huh?

ADKINS: Believe me, if he was Bob Peak, he wouldn't touch comics. Hey, I got a new Steranko cover...want to see? It's a wraparound...

MILLER: This isn't exactly his best.. nice arm and shield, but there's something about the guy...

ADKINS: I don't like the head; the an -imal on top is wrong or some -thing. Still, it's nice. I love about everything Jim does, which is more than I can say for Jeff Jones lately How would you like to get eight hundred bucks for painting that?

MILLER: Wow! Where's a paint brush? Eight hundred bucks!

ADKINS: Yeah, isn't it terrible? You know how hard I have to work to make eight hundred in comics?

MILLER: Yeah, but doesn't Jim have to do roughs, read the novel and a bunch of crap...to make that kind of bread?

ADKINS: Okay, a couple of days to read the novel, and do roughs Then it probably takes about three days to do the painting No more than a week for the whole bit...not bad huh?

MILLER: So why don't you do paperback covers?

ADKINS: I tried Ace about three or four years ago. They turned me down. I never went to see anyone else I thought it was better to wait 'til I improved a bit more. Besides, I've sold eleven paint -ings...to EERIE, FAMOUS MON -STERS, GALAXY, and IF...and lately, AMAZING and FANTASTIC. Those still haven't come out.It isn't as if I had to prove anything to my ego...because only this one guy turned me down at Ace. One guy doesn't mean much. Art is mostly a matter of taste after a certain level anyway.As soon as I get my teeth fixed, I'm going around to the publish -ers. I can't go around with several teeth missing in front.

MILLER: You're getting old Adkins...teeth falling out, have to sleep 8 hours.

ADKINS: I usually sleep six...Yeah, my body is thirty years old, and my teeth are seventy! What are you going to do? I'm so perfect otherwise..just had to have one little fault...lousy teeth. When I get them fixed,I'm going to grin my silly ass off...

MILLER: Don't be so graphic Adkins! Hey! Kirby's NEW GODS! When did you get this?

ADKINS: This afternoon...at the little store. It's not as good as I would have expected, being Kirby. Probably due to Colletta's inking. God! I wish they would put a good inker on Kirby!

MILLER: I could ink better than this...

ADKINS: Yeah, so could almost anyone except Dick Ayers! Shame...Take a look at this Adams BATMAN if you want to see eomething good! He's just too much! Look at that close-up of Robin! Zowiee!

MILLER: You have any new Barry Smith? I like his CONAN.

ADKINS: God, Miller! Your taste! You go from Adams to Smith?

MILLER: I like them both..

ADKINS: Barry sure has improved...I'll say that much. I've got to get to work man. What are you going to do?

MILLER: I thought I would do some pin-ups for the New York Con...

ADKINS: You dig those cons don't you?

MILLER: Hell yes! Where else am I going to see Berni Wrightson jump across 2 beds into a frosted cake!

ADKINS: He does a neat in person Conan, no doubt!

MILLER: And Steranko does card tricks, great impressions of people...hey,want to hear me do John Wayne? "I never lied to you before...kid, and I'm not going to start now...kid. Your old lady puts out...kid."

ADKINS: Ho, ho! A dirty John Wayne! Get to work, Miller!

MILLER: Tell me how great I am again!

ADKINS: You're great, Miller! Great!...at impressions. As an artist,you stink

MILLER: No more good night hugs and kisses for you, baby! Ouch! That's my good hand, man! I'm going to get rich with that!

ADKINS: Then start getting rich, genius!

MILLER: Okay, okay!

THE END

MY HALLOWEEN ART DIRECTORS

BY sim sones

For Halloween 1970, my two sons, Charlie and Doug, asked me to draw a monster. The monster's picture was to be placed on our front door to scare their friends when they came "Trick or Treating".

(1) was drawn from a rubber mask Charlie would be wearing as part of his disguise. On inspecting drawing (1) the boys said,"Naw...it's not SCARY enough! Make some BIG BULGY EYES and lots and lots of TEETH...make the monster really look MAD!!!"

(2) was finished. The comments from my two little Art Directors were: "Yeah...hm-m-m-m...well...ah-h-h-h...it's OK. It'll have to do...yeah,we'll use it on the door."

Duplicate copies of (1) and (2) were made & this is what they looked like.

Skip Olson
'70

THE YOUNG KNIGHT PULLED THE CLOTH TIGHTER AROUND HIS FACE. HE WAS COLD, FRIGHTENED, AND GENERALLY DISGUSTED WITH HIMSELF. HIS MILITARY CAREER, BEGUN ONLY TWO MONTHS BEFORE, WAS ABOUT TO COME TO A PREMATURE, INGLORIOUS, AND FATAL END...

KHULAN

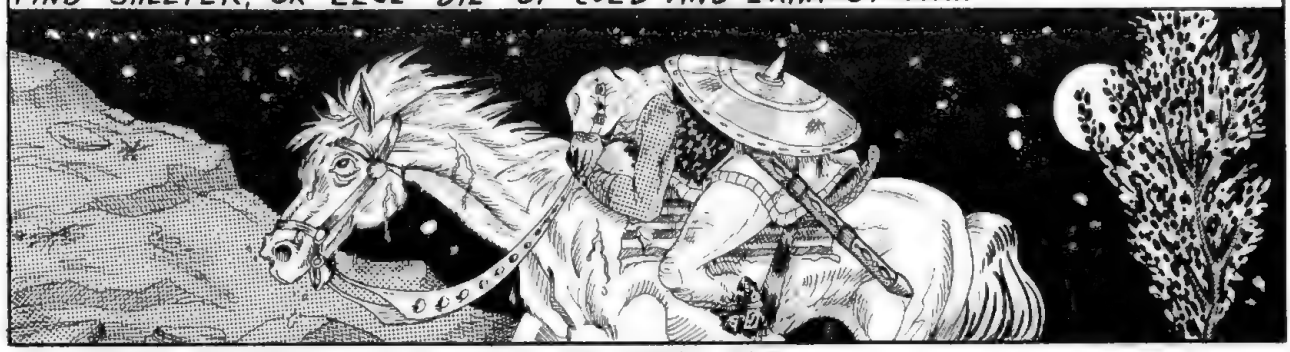
SCRIPT BY: RICH FAY

ART BY: DON ROSA

IT SHOULD HAVE BEEN A SIMPLE ENOUGH MISSION. THE ROUTINE PATROL WASN'T EVEN NECESSARY EXCEPT AS A MEANS OF BREAKING THE BOREDOM OF WINTER DUTY AT A FRONTIER POST. HIS BAND HAD BEEN DECOYED INTO A PICT AMBUSH AND HALF OF THEM SLAIN. THE SURVIVORS HAD FOUGHT FREE, AND HAD CHARGED GLORIOUSLY INTO ANOTHER BAND OF PICTS. IN THE ENSUING CHAOS THE YOUNG WARRIOR HAD MANAGED TO ESCAPE...

KHULAN RECALLED HIS PART IN THE FIGHT WITH PRIDE. MORE BY LUCK THAN SKILL, HE HAD SLAIN THREE OF THE SAVAGES, THUS PROVING HIMSELF IN BATTLE. NOT UNTIL THE LAST HAD HE FLED, BARELY ESCAPING WITH HIS LIFE — AND EVEN THAT WAS SOON TO BE TAKEN FROM HIM.

HIS HORSE, BONE-WEARY AFTER HOURS OF COMBAT, HAD CARRIED HIM WITHOUT REST FOR ALMOST A FULL DAY SINCE THE BATTLE. NOW HOWEVER THE BEAST WAS NEAR DEATH. THE RIDER WAS IN SCARCELY BETTER SHAPE — HIS ARMOR WAS NOT DESIGNED FOR THE NORTHERN WINTER. HE HAD TO FIND SHELTER, OR ELSE DIE OF COLD AND EXHAUSTION...



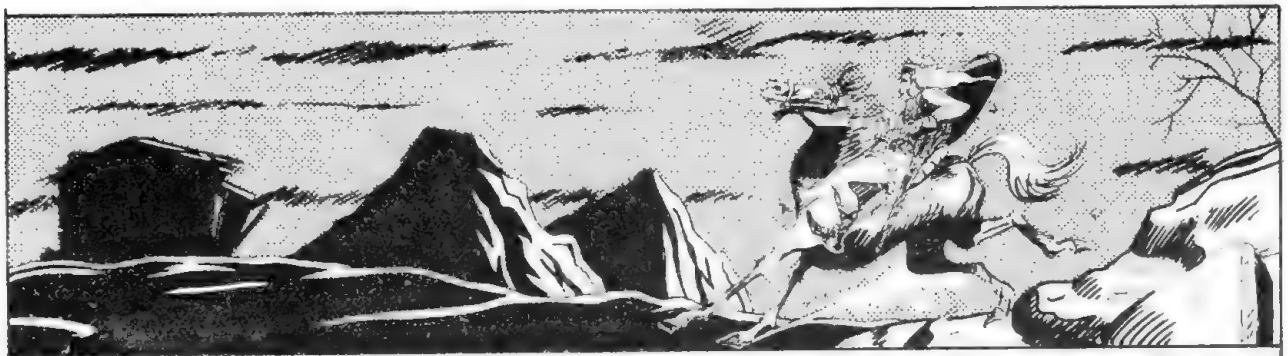
HE STOPPED HIS HORSE AND ADJUSTED THE ROUND SHIELD THAT HUNG ON HIS BACK. RIDING NORTH ON THE EAST SIDE OF THE RIDGE HE WAS EXPOSED TO THE FULL FURY OF THE STORM. STILL HE HAD LITTLE CHOICE — TO CROSS THE RIDGE WOULD BE TO EXPOSE HIMSELF TO HIS PURSUERS. THE PICTS HAD NOT GIVEN UP THEIR QUARRY; THEY WERE CAMPED IN THE VALLEY ON THE OTHER SIDE OF THE RIDGE AND HE COULD HEAR THEIR SHAGGY STEEDS MOVING BEHIND HIM IN THE FOG.

IN THE MISTS SOMEWHERE TO HIS RIGHT, KHULAN KNEW, WAS THE EDGE OF THE CLIFF THAT, BY NOW, MUST TOWER SEVERAL HUNDRED FEET HIGH. ONLY AHEAD, FURTHER UP THE MOUNTAIN, WAS THERE ANY HOPE OF SANCTUARY...

KHULAN COULD SEE, DIMLY, THE BOTTOM OF THE AWESOME THUNDERCLOUD THAT HUNG LOW OVER THE MOUNTAINSIDE. IN THE MIST AND SNOW HE MIGHT FIND CONCEALMENT—OR DEATH.

SHRUGGING HOPELESSLY HE SPURRED HIS HORSE FORWARD, THEN STOPPED. THIS MOUNTAIN, LIKE MOST IN THE AREA WAS SAID TO BE HAUNTED. HE, OF COURSE, LAUGHED AT SUCH STORIES. HE WAS AN EDUCATED MAN, EVEN IF HE DID, OCCASIONALLY SWEAR BY THOR RATHER THAN THE REDEEMER. STILL, HE RECALLED THE ANCIENT TALES SUNG TO HIM BY HIS ANCIENT NURSE, AND HE SHIVERED — ONLY WITH THE COLD, NATURALLY.

AT THAT MOMENT HE HEARD THE CLATTER OF SHARP HOOVES BEHIND HIM, AND HE STRUCK SPURS TO HIS HORSE. NEITHER GHOST NOR STORMS FRIGHTENED HIM AS MUCH AS DID THE ADVANCING PICTS...



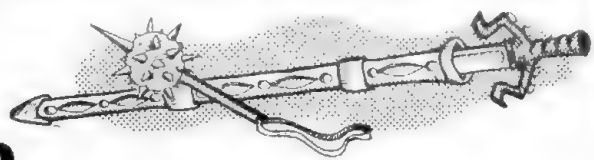
THE BEAST SCRAMBLED VALIANTLY OVER THE WET, SLIPPERY GROUND, BUT THE MAN COULD SENSE HIS WEARINESS. AN HOUR OR TWO LATER, HAVING LEFT THE PICTS BEHIND HE STOPPED AGAIN. HE HAD TO SEEK SHELTER SOON; THE STORM WOULD SOON BE UPON HIM, AND WITH A DEAD HORSE HIS SLIM CHANCES WOULD BECOME VIRTUALLY NONEXISTANT. HE PEERED AHEAD, SHOOK HIMSELF, AND LOOKED AGAIN. THERE SEEMED TO BE A SILHOUETTE NESTLED IN THE GLOOM...

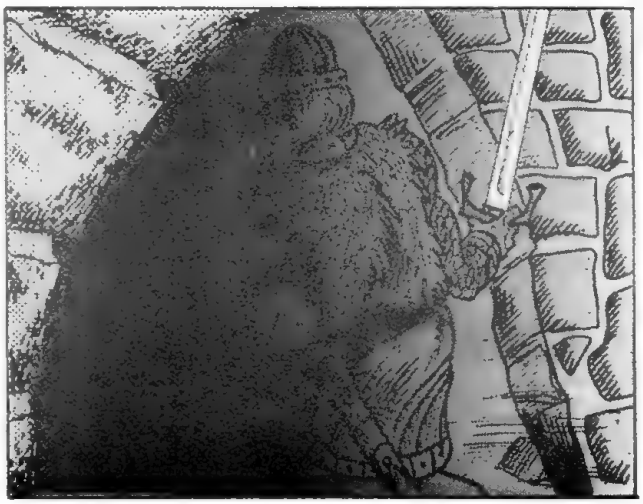
WHATEVER IT WAS, IT WAS LARGE, THE SIZE OF A BOULDER. BUT THE OUTLINE WAS ALMOST RECTANGULAR, TOO RECTANGULAR TO BE A NATURAL FORMATION. HE REMEMBERED AGAIN THE OLD STORIES AND GREW NERVOUS — FOR IT WAS IMPOSSIBLE FOR ANY-THING HUMAN TO LIVE UP HERE, EVEN IF ANYTHING HUMAN WOULD WANT TO.

AFTER A MINUTE OR SO, HE MADE THE SIGN OF THE CROSS, FOLLOWED BY THE HAMMER-SIGN OF THOR, AND DISMOUNTED. IN TRUTH HE HAD NO CHOICE — TO STAY WHERE HE WAS MEANT DEATH. HE BRIEFLY CONSIDERED RETREATING DOWN THE SLOPE; BUT AN UNKNOWN FATE WAS PREFERABLE TO THE KNOWN ONE WHICH FOLLOWED BEHIND.

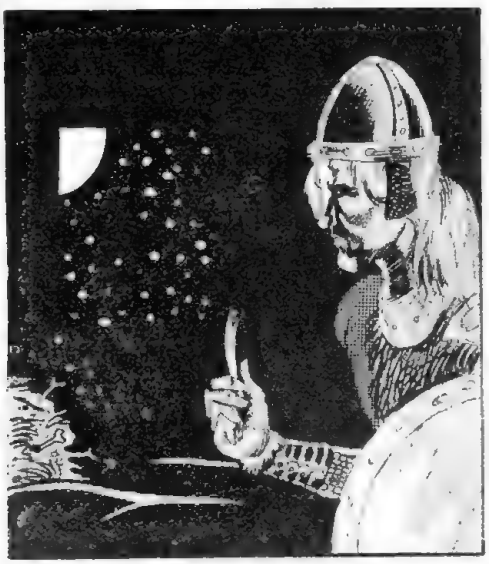
HE LOOSENED HIS SHIELD AND SLID IT DOWN HIS ARM TO THE GUARD POSITION. AFTER LOOSENING HIS SWORD IN ITS SCABBARD, HE THOUGHT A MOMENT, THEN DREW A SMALL IRON MACE AND TIED THE THONG AROUND HIS LEFT WRIST.

HE CREPT CLOSE TO THE SHAPE NOW OB-VIOUSLY A HUT, AND CIRCLED IT AT A DISTANCE. THROUGH THE FOG, HE COULD MAKE OUT THE OPENING THAT PASSED FOR A FRONT DOOR, BUT HE PREFERED NOT TO USE IT — THE MEMORY OF TWO AM-BUSHES WAS STILL FRESH IN HIS MIND. IN THE BACK WALL HE FOUND A SMALL OPENING, CREPT UP, AND PEERED IN. SEEING NOTHING IN THE GLOOM HE DREW HIS SWORD AND SLID INSIDE.



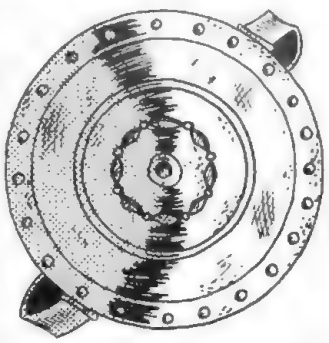


HE FLATTENED AGAINST THE WALL UNTIL HIS EYES ADJUSTED TO THE BLACKNESS. AS THEY DID, HE SAW A FLASH OF WHITE NEAR HIS FEET. HE BENT DOWN TO TOUCH IT — AND DREW BACK WITH A CURSE. LYING AT HIS FEET WAS WHAT HAD ONCE BEEN A HUMAN BEING. STEELING HIMSELF THE WARRIOR BENT CLOSER AND EXAMINED THE REMAINS. HE SWORE AGAIN, ANGRILY THIS TIME. EVERY BONE HAD BEEN GNAWED CLEAN AND SOME HAD BEEN BROKEN TO EXPOSE THE SOFT MARROW WITHIN.

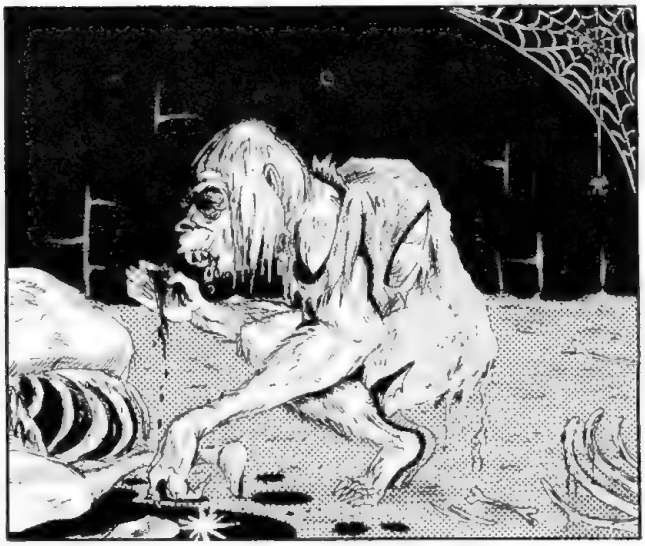


SWORD-ARM TENSE, KHULAN FEARFULLY SEARCHED THE DARKNESS. A PRACTICED HUNTER, HE KNEW ONLY ONE PREDATOR WHICH SUCKS BONE-MARROW — MAN.

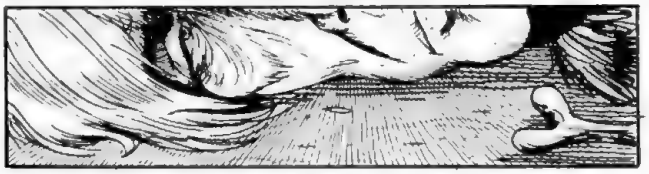
SLOWLY HE CREPT THROUGH THE HUT. IT HAD THE ODOR OF AN OCCUPIED WOLF-DEN, AND THE FLOOR WAS LITTERED WITH DROPPINGS. MORE BONES WERE PILED IN THE CORNERS. ALTHOUGH EMPTY THE PLACE WAS OBVIOUSLY INHABITED. THE OWNER WHATEVER IT WAS, WAS PROBABLY OUTSIDE. PERHAPS IT WAS ON ITS WAY HOME; PERHAPS IT HAD SEEN HIM ENTER; PERHAPS — HIS HORSE!

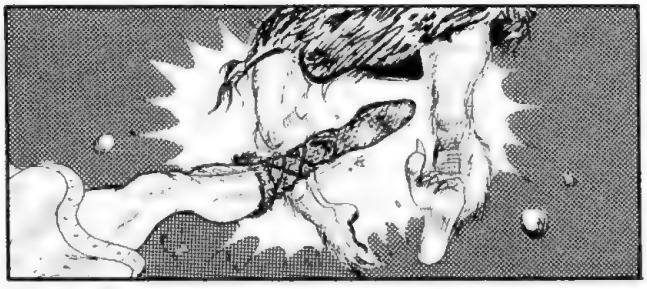


TOO LATE KHULAN REALIZED THE DANGER. AS HE RUSHED THROUGH THE DOOR, HE LIFTED HIS SHIELD — JUST BEFORE AN AWESOME BLOW CRASHED INTO THE BACK OF HIS HEAD.



HE AWOKE INSIDE THE HUT TO A RISING SUN AND AN ABATING RAIN. HIS HELMET AND WEAPONS HAD BEEN TAKEN, YET HE WAS UNTIED. HE WONDERED AT THIS; THEN HIS EYES PEIRCED THE GLOOM, AND HE UNDERSTOOD. WHATEVER TRAITS HIS CAPTOR SHARED WITH HUMANITY, INTELLIGENCE WAS NOT ONE OF THEM. ITS CLOTHING, CONSISTING PARTLY OF BLOOD-STAINED FUR AND PARTLY OF ANCIENT ROTTING RAGS, SERVED ONLY TO ACCENT ITS HIDEOUSNESS. THE FACE WAS MORE SIMIAN THAN HUMAN. THE SHORT FIGURE WAS A LITTLE TOO STOOPED, THE SHOULDERS A LITTLE TOO MASSIVE TO PASS FOR THOSE OF A MAN. ALL OF THIS KHULAN NOTICED AS AN AFTERTHOUGHT. HE WAS STARING, FASCINATED, AT THE LARGE YELLOW TEETH STAINED WITH BLOOD AND SHARPENED TO FANGLIKE POINTS.

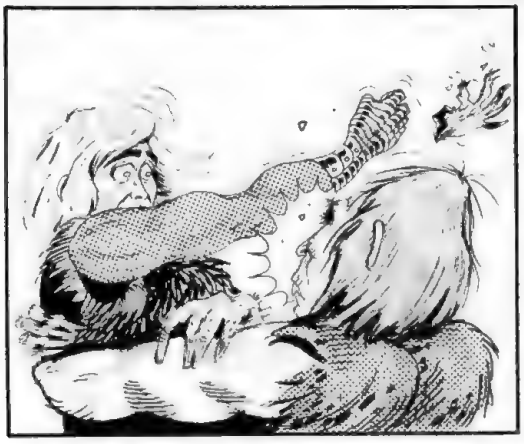




THE THING HAD NOT YET NOTICED THAT ITS QUARRY HAD REVIVED. IT WAS CROUCHED OVER THE TORN BODY OF HIS HORSE WHICH IT HAD DRAGGED IN OUT OF THE STORM. DELIBERATELY THE MAN STIRRED, TAKING CARE TO MAKE SOME NOISE IN THE PROCESS. THE THING WHIRLED, BLOOD DRIPPING FROM ITS MOUTH, AND SNIFFED THE AIR. THEN IT LUMBERED CLOSER. KHULAN KEPT HIS EYES SHUT UNTIL HE COULD SMELL THE THING'S FETID BREATH—THEN SWUNG HIS BOOTED FOOT INTO THE CREATURE'S LEGS.

AS THE MONSTER FELL, THE KNIGHT DOVE FOR HIS SWORD BUT THE THING CAUGHT HIM...

TRAPPED IN THOSE AWFUL ARMS, KHULAN JERKED HIS KNEE INTO THE CREATURE'S UNDERBELLY—WITHOUT EFFECT. HE DREW BACK AN ARMORED FIST AND STRUCK WITH DESPERATE FORCE. THE THING SLAPPED HIM CASUALLY, BOUNCING HIM OFF THE WALL AND LOOSENING SEVERAL TEETH. ONCE MORE A LEATHER-AND-FUR-SHOD FOOT LASHED OUT, BUT THE THING CAUGHT HIM BY THE ANKLE, HEAVED HIM INTO THE AIR AND SLAMMED HIM TO THE GROUND. THEN, WITH A JOYFUL ROAR, IT POUNCED.



NEARLY UNCONSCIENCE, THE WARRIOR INSTINCTIVELY RAISED HIS ARM. THE MONSTER TWISTED ITS STUMP-LIKE NECK, BIT DOWN HARD, AND HOWLED AS ITS TEETH BROKE. THE MAN HOWLED TOO AS HIS HAND NEARLY BROKE UNDER THE CRUSHING PRESSURE. GRIMLY, HE THRUST HIS HAND FURTHER DOWN THE CREATURE'S GULLET. THE BEAST BEGAN TO CHOKE, FIRST ON THE HAND AND THEN ON ITS OWN BILE AS THE MAN FLEXED HIS HAND TO MAKE THE THING VOMIT. WITH HIS FREE HAND KHULAN CLAWED AT THE THING'S EYES, THEN CHOPPED SAVAGELY AT ITS THROAT. WITH A LAST BONE-WRENCHING HEAVE THE MONSTER FLUNG OFF ITS TORMENTOR.

BEFORE THE WOUNDED BEAST COULD REACH ITS FEET KHULAN RECOVERED HIS SWORD. HE DECAPITATED THE THING WITH THE FIRST BLOW BUT HE KEPT ON CHOPPING UNTIL THE BLADE DROPPED FROM HIS EXHAUSTED FINGERS.

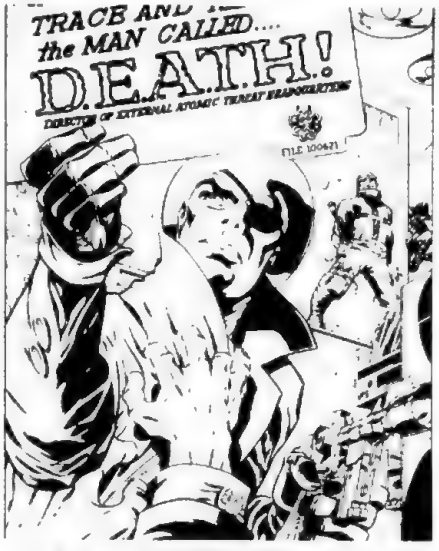
FOR A MOMENT ALL WAS SILENT, SAVE FOR THE KNIGHTS LABORED BREATHING THEN A MUTED SCRAMBLING NOISE COULD BE HEARD. HORRIFIED, THE WARRIOR WATCHED IN SILENCE AS THE SIDE OF HIS DEAD HORSE, ALREADY TORN BY A GAPING WOUND WAS RIPPED OPEN FROM THE INSIDE. THEN TWO CHILDLIKE HEADS APPEARED, ALMOST HUMAN IN THEIR NAKEDNESS...

KHULAN WAS PHYSICALLY SICK AS THE TWO BABIES BEGAN DEVOURING THEIR MOTHER...

Available immediately are two special collector's items. Both are limited, high-priced editions and were produced with the connoisseur of comic art in mind.

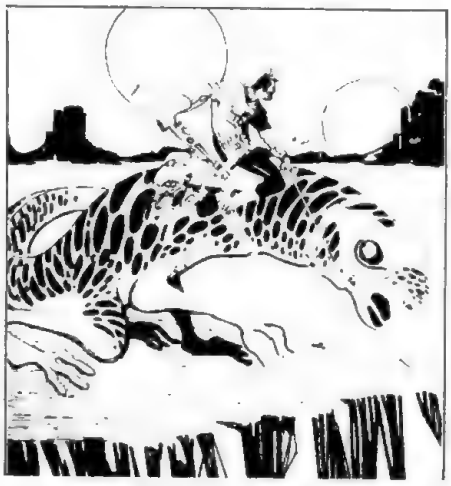
PORTFOLIO ONE

is a collection of STERANKO sketches, stories, ideas, presentations, posters, covers and words. Most are unpublished and were selected exclusively by the artist to represent a lifetime of illustration, from his earliest work (he calls it Primitive Steranko) up to the present. A myriad of styles and subject matter are represented within these pages from highly rendered brush and ink techniques to bold, flat design approaches. The material ranges from super hero to adult (nudes) and includes a 5-page western strip and an 8-page motorcycle strip, a presentation of super heroes, 4 posters of Marvel characters, the opening 2 pages of Nick Fury in a pre-SHIELD strip **THE MAN CALLED DEATH** pencilled by Jack Kirby and inked by Steranko, examples of **TALON, KARSTONE, O'RYANN** and **FUTURE AMERICAN**, several rejected covers, a number of pencil sketches, a self-portrait, an introduction by the author, and an analysis of the SHIELD strip by Don McGregor. PORTFOLIO ONE is 8½" x 11" in size with color front and back covers and 52 pages in length. A limited edition of 500 has been printed and sealed in cellophane. $4.50 plus 50¢ postage. Mailed in a manila envelope with protective cardboard.



O'RYANN

is a portfolio of black and white illustrations from the Steranko masterwork **O'RYANN'S ODYSSEY.** The artist presents a showcase of characters and lead-up drawings to what he calls "The culmination of a lifetime of experimentation" in his introduction to the book. Also included is the actual opening page of **O'RYANN'S ODYSSEY.** Steranko chose to use this book as a commemorative portfolio for his appearance as guest of honor at the Detroit Triple Fan Fair. **O'RYANN** is 8½" x 11" in size and 16 pages in length. It is a special collector's item for Steranko fans. A limited edition of 750 has been printed. $2.50 plus 50¢ postage. Mailed in a manila envelope with protective cardboard.

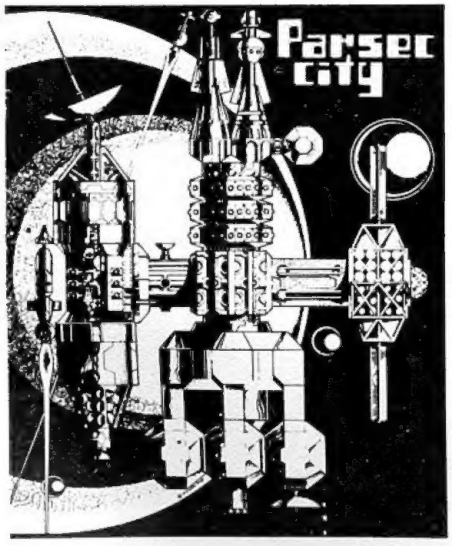


FUTURE PUBLICATIONS

will offer a spectrum of graphic excitement to those who find comic art their forte. Besides **THE HISTORY OF COMICS** Volume 2 (now scheduled for Spring-Summer 1971), STERANKO'S **HOW TO WRITE AND DRAW FOR THE COMICS** will reveal all the how-to techniques, materials and procedures up-and-coming comic craftsmen have never been told before. Plotting, writing, pencilling, inking, lettering, coloring, virtually every aspect of comic production, will be thoroughly explained in detail. Destined to become a textbook for both pros and soon-to-be pros.

TALON

The ultimate sword and sorcery epic, will be published uncensored and unedited this Winter. Steranko promises the last word in excitement in this giant visual novel, 10½" x 14" with full color wraparound painted cover. A book devoted entirely to experimental procedures is also in production, in addition to a book of stories presented in the most off-beat fashion by the greatest artists ever to draw a panel. A portfolio of western drawings is also in the offing.



PARSEC CITY PLUG-IN 23" x 29"
Blue on white stock $2 plus 25¢ postage

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POSTERS

Supergraphics is pleased to introduce the work of electronic graphic designer MIKE HINGE with a line of super posters headed by his archetonic blockbuster **PARSEC CITY PLUG-IN NO. 1***. Hinge's art noveau series includes **META-MAGIC, EXPLO-LOGICAL*** and **JUSTICE***. All posters sent in a protective mailing tube. In production, a complete Mike Hinge book, **HOTROB,** in collaboration with Hugo award winning writer HARLAN ELLISON. (*Floride content for U. V. light)

MAGIC!

Supergraphics will be publishing **STACKED DECK, THE ULTIMATE MOVE** and **STERANKO ON CARDS** in addition to the author's out-of-print **WORLD OF ESCAPES** which was used as a basis for Jack Kirby's sensational new DC book **MR. MIRACLE** and as a guide for TV's Mission Impossible series. Everyone will be notified by mail as each project goes into publication. Until then, hang on.

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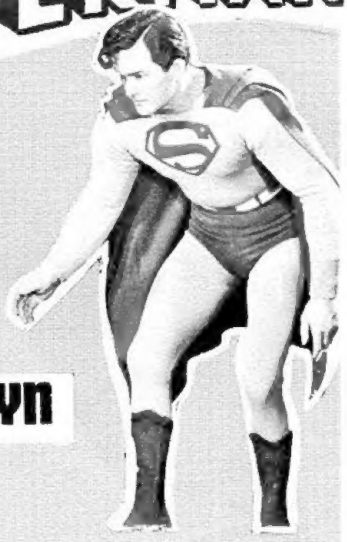
IN PERSON

SUPERMAN



KIRK ALYN

Serials	***Comic Books***
Auctions	***Films***
Prizes	***Nostalgia***

If you like serials and the best in films, you can't afford to miss HOUSTONCON'S cracker-jack line-up, which includes: DEAD OF NIGHT, CAT PEOPLE, DEVIL DOLL, THEM, SPY SMASHER RETURNS, the complete MYSTERIOUS DR. SATAN serial in 15 action-packed episodes, COMMANDO CODY television programs, S.O.S. COAST GUARD (feature version of the terrific serial), PURPLE DEATH FROM MONGO (feature version of FLASH GORDON CONQUERS THE UNIVERSE, plus much, much more.

How about a Costume Party? We've got one at HOUSTONCON, and first prize is an original painting by DON NEWTON!!! So don the costume of your favorite hero and make your way to HOUSTONCON '71.

Tickets are only $4.00 ($3.50 before April 1) and dealer's tables are only $6.00 ($5.00 before April 1). Supporting memberships are $1.50. HOUSTONCON will be held at the Continental Houston Motor Inn, 101 Main Street, right in the ol' heart of big H. Room rates are $12.00 for singles, and $16.00 for doubles,

Don't miss this....the SUPERCON of 1971!!

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